

The Decorator

Volume XXXV No. 1

Portland, Me.

Fall 1980



Journal of the
HISTORICAL SOCIETY OF
EARLY AMERICAN DECORATION, INC.



**HISTORICAL SOCIETY OF
EARLY AMERICAN DECORATION, INC.**

*Organized in 1946 in Memory of
Esther Stevens Brazier*

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THE DECORATOR

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COVER PHOTOGRAPH

Freehand Bronze and Stencilled Tray.

Courtesy, Doris Fry. (Note the double registration of leaf stencil)

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Original Cornice Board — Courtesy, Nalda Hoover

EDITORIAL

The two very different styles of wall decoration depicted in this issue have fortunately been rescued from oblivion. Admittedly, the different time periods during which the ornamentations were executed certainly is one reason, and perhaps the most important one, for the great variation in style. However, we might also speculate about the influence of cultural backgrounds.

The early settlers in New England have been well-documented for their independence of thought, their rugged individualism, and their departure from tradition. Without these characteristics they never would have left the security of their homelands. Possibly the artist who so deftly decorated the walls of the little house described by Jessica Bond, was such a product of the times. We can only admire the absolute freedom of motion and the wonderful strokes done with such abandon by a skillful craftsman. And yet, the composition of the designs are well-balanced and graceful and result in a harmonious blend of all the components.

On the other hand, the painting in the German cottage discovered by Louise Jones and Miriam Jordan, presents a picture of tightly controlled decoration. Here we see little of fanciful or imaginative concepts. Strict adherence to traditions and a lack of creativity is demonstrated. Within an isolated community there is little opportunity for the infiltration of new ideas and previous customs tend to prevail. There is no doubt of the competency of the artist who was, perhaps, merely reflecting the conventions of his generation, culture and background.

Virginia M. Wheelock



Fig. 1 — Side view of German cottage.

AN EARLY GERMAN COTTAGE IN TEXAS

By Louise Jones and Miriam Jordan

Photographs by Bill Powell

In the article "Influence of German Culture on Decorative Arts in Texas" (*THE DECORATOR*, Vol. XXXIV, No. 1, Tarrytown, N.Y., Fall 1979), we wanted to include a stencilled cottage (circa 1860-70) typical of the early frame houses built by those pioneers from the Old World after they left the port of Galveston and settled in the rich bottom land between the lower Brazos and Colorado rivers, land that later became a rich cotton center. At such time, however, we could not document the cottage. Since then we have been able not only to establish it in a time frame but also to get pictures and tracings of the stencils and have a professional analysis of the original paints. The exterior wood and the wood paneling has been analyzed by the United States Forestry Service. All woods are pine of the yellow pine group, probably a species of the hard Southern yellow pine group, since this was native to the area. Because *THE DECORATOR* is devoted to the history of American decorative techniques and their European sources, we think it will be of interest to our members of the Historical Society of Early American Decoration, Inc., to study further the German influence during the Victorian Age with a second kind of wall stencilling found in Texas, stencilling so completely different from that described in the Clarke-Jockusche house

in Galveston. This difference may be partially explained by the fact that the immigrants from the Old World who came here in large numbers during the middle of the nineteenth century were of two economic levels: 1) the wealthy merchants who chose to remain in Galveston and deal in man-made material possessions; 2) those poor in material goods who chose to go farther inland and acquire and become rich in land.

"This mid-nineteenth century Texas was a society both isolated and fragmented." The culture of such a society was so complex that it is impossible to generalize about it today. Thus, as we describe this little cottage, we think of it in this light. Likely this house is a kind that these pioneers built after their log cabins. They lived in various economic levels: farmers, artisans, hired hands, and even slaves; they surrounded themselves with material objects that reflected their station in life. This was especially true of the quality and variety of the houses they built and the furniture they made and used. Many of these German immigrants were skilled carpenters and craftsmen. This particular cottage shows the skill of the carpenter who knew something about architecture. The interior reveals the skill of the craftsman or artisan as he went about decorating it. The stencilling is so painstakingly done that we cannot find where he began or ended the stencil. The influence of Victorian England (Queen Victoria's reign 1837-1901) had its impact deep in the heart of Texas. As we continue to research wall stencilling, we find that in the late 1800's stencil patterns were sometimes commercial, not creative as our early New England stencils were. It was customary for stores dealing in paints to supply stencils. Where the stencils came from and who the stenciller of this particular cottage was we do not know. But the patterns are Victorian, comparable to those found in *DEUTSCHES MALER-JOURNAL*, published in Stuttgart, circa 1884-1894.

"More than any other time and place in the American past, except possibly the Boston of the 1770's, mid-nineteenth century is with us." It surely exists in Texas. One such example is this German cottage, in disrepair on the outside because of weather and neglect and the passing of time, but sturdy and beautifully preserved inside with the patina of age.

As one drives into a small rural area between the lower Brazos and Colorado rivers, the eye is drawn to two huge, old loblolly pine trees that mark the site of the cottage. Although the house is in disrepair (Figure 1), one with little training can recognize immediately its architectural style (Figure 2). We have located another stencilled German cottage, circa 1858, in this area with the same kind of main doorway with two glass panels on each side and two above the door



Fig. 2 — Side view of German cottage showing front porch.

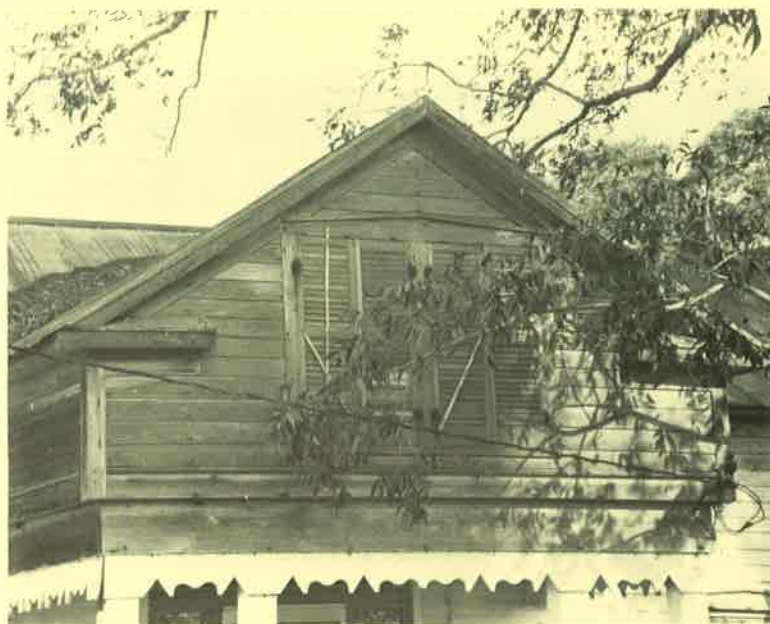


Fig. 3 — Front view of German cottage showing treatment at roof. Also shows top of front door, paneled with two panes of glass on each side of door and two panes of glass above. Impossible to get full view because of equipment stored in yard. Same door treatment found in another stencilled house, circa 1858.

(Figure 3). In all three of these photographs, one notes the treatment at the roof line and the framing of the windows and doors. Originally all windows were shuttered.

The cottage is built in Texas-German style with a room on each side of a central hall, a hall similar to a Texas dog run but enclosed, and with a third room directly behind the hall. The narrow, encased stairway in this third room leads to an unfinished attic. Each of the two front rooms, thirteen by fifteen feet with nine foot ceilings, has four windows. All inside walls throughout the house are horizontally paneled with five inch unbroken boards. The ceilings have the same paneling. To give an appearance of wainscoting, the lower five boards are always painted the color of the cornice and the stencil. There is no molding at the top or bottom. The stencilling on the walls in the two front rooms and on the ceiling in the central hall is unlike that found in New England in that there are no panels or uprights or single motifs.

In the room on the left of the hall each wall is framed from the ceiling to the top of the wainscoting with a dark grayed green stencil (Figure 4). The ceiling is blue, the walls light grayed green, the cornice board and wainscoting the darker green. The motif in the center of the wall is reversed when the pattern is stencilled above the wains-

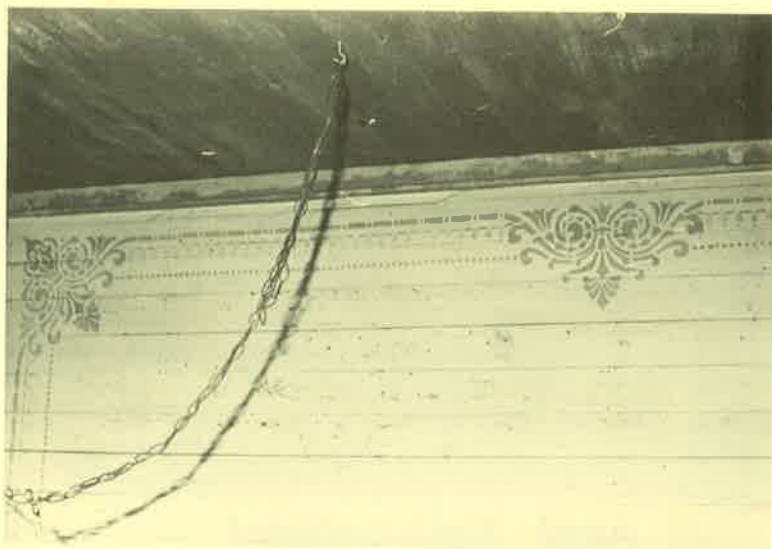


Fig. 4 — Stencilling below the cornice and down the corner. Each wall has this same pattern, with the motif on the right in the center of each wall. Blue ceiling, light grayed walls, darker grayed green cornice, and green stencilling. Wainscoting (not shown) also darker grayed green.

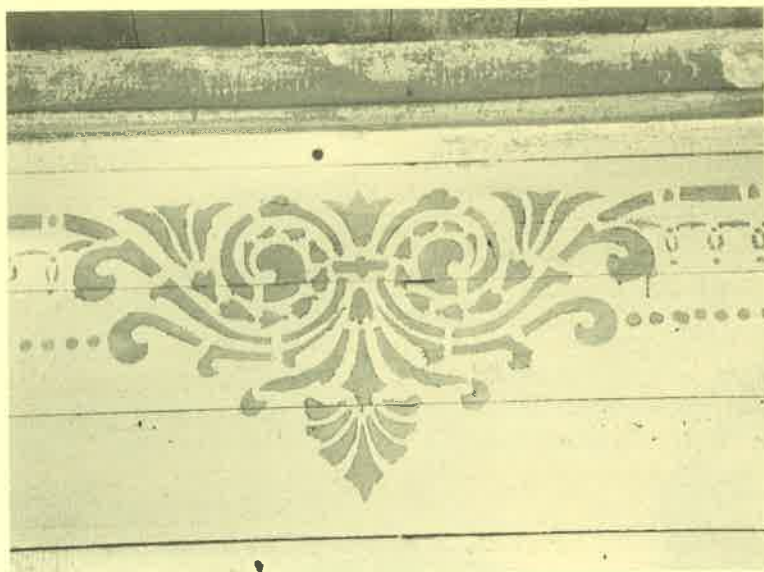


Fig. 5 -- Stencil design in green below darker green cornice.

cotting (Figure 5). From Figure 4 one can see how the frame is tied together. Figure 6A shows a corner above the wainscoting, and Figure 6B shows a corner below the cornice.

The room on the right of the hall has the same blue ceiling and grayed green walls, but the cornice, wainscoting and stencilling is in old red. The pattern in this room does not frame the wall as in the first room described. There is a stencilled frieze below the cornice (Figure 7). Above the wainscoting is a different stencil border (Figure 8).

The hall is approximately nine feet by thirteen feet. On the ceiling is a rectangle painted a lighter blue with a twenty-four inch darker blue border about it. The same stencil frame as seen in Figure 4 is done in old red. The walls are a lighter shade of the red. The three inside doors in the hall have four panels painted yellow ochre with the stiles, rails, and mullions painted old red.

The third room is not stencilled, but does have the same blue ceiling and blue walls with all window and door facings, wainscoting and other wood trim in old red.

Not any of the stencilling has been retouched, not one bit of any pattern is missing or unclear — just there as it was the day it was decorated, a treasure from our past. It was Francis Edward Abernathy who said “Old houses — decayed, crumbling, propped — are not dead things



Fig. 6A — Corner stencilling in green above darker green wainscoting.



Fig. 6B — Corner stencilling in green below darker green cornice.



Fig. 7 — Blue ceiling, grayed green walls, old red cornice,
stencilled frieze in old red.



Fig. 8 — Grayed green wall, stencilled border in old red
above old red wainscoting.

when you sit down and visit with them." Their past is rich in history. We found this true as we sat in this cottage on numerous occasions and talked with the family living in it. It is a segment of nineteenth century Texas that really exists — in disrepair because of the passing of time, but beautiful with the patina of age.

Authors' Note:

On March 20, 1980, we presented the documented research on this cottage to the Texas State Conference of the Daughters of the American Revolution meeting in Austin. As our contribution to our Texas heritage, we offered to execute a completely authentic reproduction in the Texas State Room in Memorial Continental Hall, the Museum of the National Society Daughters of the American Revolution, located on the Washington Ellipse, a few blocks from the White House. The offer was accepted and as members of HSEAD, Inc., and of the DAR, we will go to Washington DC to do this work. Thus, Texas will have a State Room in the Museum that reflects its history through the furnishings and decorative arts displayed.

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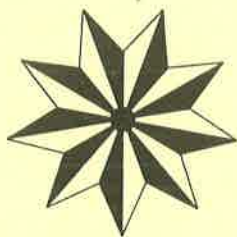




Fig. 1 — The Little House

THE LITTLE HOUSE

by Jessica Bond

Fort Ann, New York in Washington County is a small village on the eastern side of upper New York State near the Vermont border. The highway through the village is almost north and south but there is another highway in the middle of the village that turns west to West Fort Ann. It is hardly a village but there is a store, and down a little road in back of the store is the little house — forlorn, neglected and abandoned. Fig. 1. What can possibly be inside such a small story-and-a-half house? Was it safe to go in and see? Would the floor hold us? Nobody knew until each step was carefully tried and a determination to explore spurred us on. The house must have been empty for many years for it was in a state of dilapidation. There were no modern conveniences of any kind and accumulations of unknown litter covered the floor. Mantels, moldings, hinges, latches all had been ripped out and were gone. Practice with careful footing and the light from several flashlights found the floor to be steady to walk on. In the back room some wallpaper had considerably drooped from its plaster wall and to the amazement of those who saw it, was exposed on the plaster a part of a freehand painted wall. More wallpaper was found to be loose until the silence of the little house was broken by echoes of surprise and delight from those viewing what turned out to be a wall of remarkably fine craftsmanship and design. Figs. 2 & 3 show the uncovered wall which goes from a torn out section at the ceiling to where a chair rail



Fig. 2 — Upper part of diagonal room showing part of swags at top and band down left side terminating into band over chair rail.



Fig. 3 — Continuation downward of Fig. 2

Photographs by Elizabeth Day

and dado had once been. The background is a pale putty color with diagonals of well executed double brush strokes alternating in black, slate blue and vermillion done "upside down" indicating the craftsman may have been left handed. The diamonds made by the diagonals are about 12½ inches high and in the centers using the same colors are single designs of tulips, stars and graceful brush stroke designs remarkably like those found on country painted tin and all done with a fluid easy rhythm. Figs. 4-6. At the top of the wall one can just barely see what is left of a grayish swag outlined with single brush strokes and fat tassels caught up with vermillion "ribbons". Over what was once a chair rail and dado is a brick colored band 4½ inches wide on which is painted a flowing curve or brush strokes in black, blue and white seeming to have been painted from right to left, indicating again that the craftsman may have been left handed. Fig. 7 shows an excellent reproduction of the wall by Phyllis Sherman and simulating the torn-out place above the swags. The use of tulips, stars and other ornamental designs makes one think of the Pennsylvania fracturs. If only we could know where this craftsman was from, where was he going? how did he get to West Fort Ann?

There was no time left to explore the front room. It was getting late and cold but on our way out no one could resist just one peek. In this room the wallpaper was not cooperating by hanging loose and there were many layers but finally a shout from a far corner brought the flashlights out again, and a small spot of plaster revealed another freehand wall — this time painted on a rather dark green-blue background. But it would have to wait for another day which was long in coming because winter put an end to travelling there. Another day did come only to find that the doors and every window had been boarded up. The owner had to be found and give permission for us to enter which he kindly did with a "please be careful". He was very kind and thoughtful to all of us, so we proceeded to the front door. The stone door step was about a foot away from the entrance and a gaping hole was under what used to be the threshold. It seemed less safe to go in than before but with a long leap over the rotted threshold we were inside and were greeted with complete darkness. Flashlights came out of pockets, two lanterns were thoughtfully brought, buckets of water and vinegar, paint rollers, baskets of supplies and cameras were all brought into that dark front room and five eager craftsmen set to work to remove the wallpaper. Soon the paper was soaked enough to peel it off gently layer by layer until the crumbling wall beneath showed another freehand design quite different from the one in the back room and almost completely obliterated by time and neglect but still showing



Fig. 4 — Detail in diagonal room showing the tassels



Fig. 5 — Detail in diagonal room



Fig. 6 — Detail in diagonal room

Photographs by Elizabeth Day

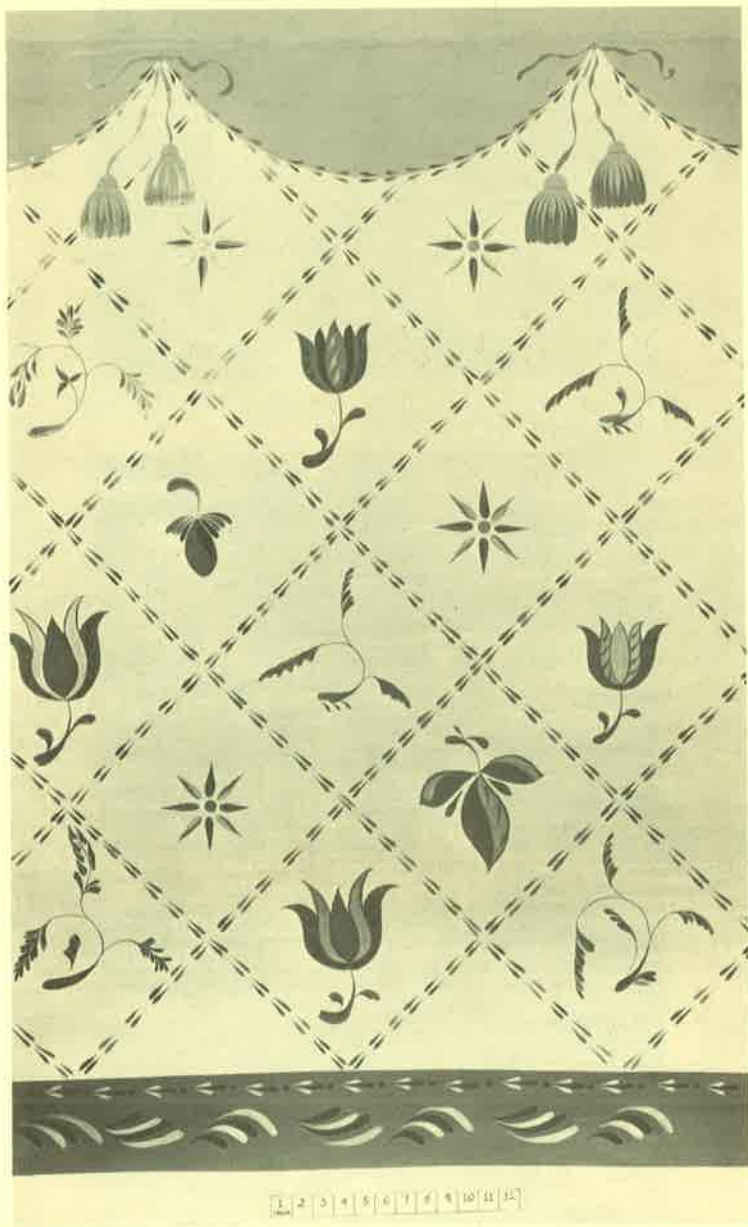


Fig. 7 — A facsimile, by Phyllis Sherman, of the diagonal wall in back room. 12 inch ruler.

Photograph by Cook Nelson



Fig. 8 — A section of the front room which shows the state of dilapidation of the painting.

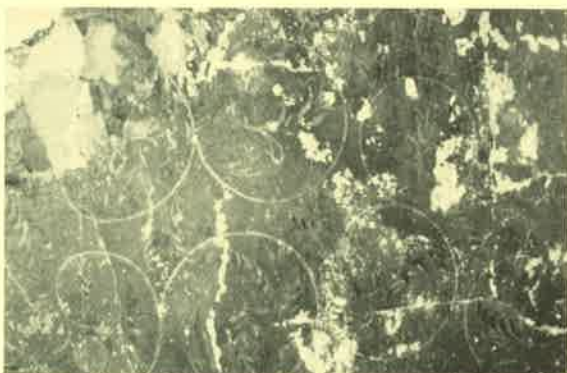


Fig. 9 — This section of the wall is slightly above that in Fig. 10.



Fig. 10 — A barely discernible portion of the front room wall showing part of the band over what was once a chair rail.

Photographs by Elizabeth Day



Fig. 11 ~ A facsimile, by Phyllis Sherman, of all that was fairly clear in the front room showing the band over what was once a chair rail.

Photograph by Cook Nelson

the work of an expert and his beautifully executed brush work. Figs. 8-10 show faintly what was left of the wall and Fig. 11 the reproduction of it by Phyllis Sherman. The sub-coating of plaster in both rooms was very rough about one-half inch thick and mixed with animal hair. On top of this sub-coating was a very thin layer of finishing plaster about one sixteenth of an inch thick, and it was on this layer that the designs were painted. On the dark green-blue background are white rhythmic scrolls, some of them ten or more inches wide.

Research has revealed that the little house is known as the Van Warmer house and several authorities on old houses place the date it was built between 1790 and 1800 and the wall decorations fall into that category also. What is going to happen to it? The owner would like it moved from the property and a bulletin has come in at this writing from the Washington County Advisory Council on Historic Preservation that Mr. Gronning of that organization is dismantling and moving it to another location and has successfully transported the remains of the hand painted walls.

Our appreciation is extended to Mr. Gronning, Sally Brillon and other members of the Council; to Phyllis Sherman and The Hudson Valley Chapter of H.S.E.A.D.; to Betty Jean Baxter who told the Chapter of the little house in the first place; to the owners, Mr. and Mrs. Champney; to all those whose enthusiasm, interest and assistance in so many different ways brought about the rescue of this early house and its extraordinary paintings.



Original Tin Trunk — Courtesy, Barbara Quirk

CORNER OF FACTS

CHINESE RICE PAPER

How It is Made From Pith of a Plant by Rare Skill

"Everybody is familiar with those brilliant, quaint pictures of insects, birds and flowers, painted upon a thick, soft, translucent material we have always called "rice paper." This is not made of rice. It is the thin slices of the pith of a plant or tree of the *Arila* family — the *ratsia papy rifea* of modern botanists. The tree grows about twenty feet high and its pith is an extensive article of commerce in China, for it is used in the manufacture of many articles, especially toys and artificial flowers. The cylinders of pith exposed on removing the bark and woody fibre are rarely an inch and a half in diameter, and as the substance is delicate and tender rare skill and practice are required to cut the whole stick from circumference to centre into one continuous sheet. A long, thin, very sharp knife is used for this operation. The largest sheets that can be obtained in this way are about fifteen inches long by ten wide. As soon as the sheets are cut they are spread out, all little holes carefully mended with bits of mica, and then they are pressed under weights until dry. The refuse scraps, etc. go to make pillows; the ordinary sheets are dyed brilliantly and sold to the flower-makers, while the largest sheets are destined for the foreign market after being carefully painted by skilful native artists. There is no substance yet discovered that so well represents the delicate texture of the petals of flowers as this paper or pith, and it is exposed to some extent by artificial flower manufacturers. The tree could no doubt be grown here, as our climate is much like that of China.

One of the most interesting things to see in China is the daily flower fair in a certain street in Peking. Stretching along the narrow street for more than half a mile is a grand exposition of pith, paper and silk flowers. Foreigners stand fascinated before the stands, watching the skill of the flower-makers. Each one is provided with an assortment of pincers, some wire, a pot of glue, knives and some pith paper of many hues. In a short time, while his deft fingers move with bewildering rapidity, he will counterfeit the dahlia, aster, rose or whatever real flower lies before him for a model. His skill is cutting leaf, calyx and petals is equalled only by his marvelous eye for delicate differences of tint. Here the pedlers get their supplies for the day. It is astonishing to see how fond the people are of those beautiful counterfeits of nature. The Chinese women wear no bonnets or hats, but do their hair up in elaborate fashions and wear flowers instead. In some parts of the kingdom you may know if a woman be maid, widow or matron by the

color of the flowers she wears in her hair. The parasol, where the women wear no hats, is of course an indisputable article for an outdoor excursion, and the whole family of parasols and umbrellas in China is a marvel. They are generally made of silk or paper, and are often chef d'oeuvres of art."

From a New York newspaper, ca. 1880-90

Contributed by Ruth T. Brown

ADVERTISEMENTS OF 1825 AND 1826

Contributed by Avis B. Heatherington

NEW YORK EVENING POST, August 3, 1825

"White Velvet for Painting — L. & C. Suydam have just opened, 1 case of superior white Genoa Velvet for painting on, for sale by the piece at 71 Maiden Lane."

NEW YORK EVENING POST, March 9, 1826

"Mrs. Schultz informs the ladies of New York that she proposes to teach the art of painting upon velvet, in a superior manner in 20 hours. By her method this useful and elegant accomplishment can be acquired by any person of common abilities and can be brought to great perfection in a much shorter time than any other style of painting. A specimen can be seen at Peale's Museum and Gallery of the Fine Arts and further specimens will be shown and terms made known to those ladies who would favour her with a call at her residence, No. 40 Reed street, one door from Broadway. Hours from 9-3 o'clock in the morning and from 4-6 in the afternoon. References — Mr. Peale, and Mr. John Moorhead, Esq. merchant, No. 72 South Street."

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Portland, Maine — September 1980

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MEMBER'S "A" AWARDS
Portland, Me. — September 1980

Country Painting



Phyllis Sherman



Frances Brand



Margaret Watts



Roberta Edrington

Stencilling on Wood



Shirley Bass



Barbara Lee Smith



Barbara Lee Smith

Stencilling on Wood



Astrid Thomas



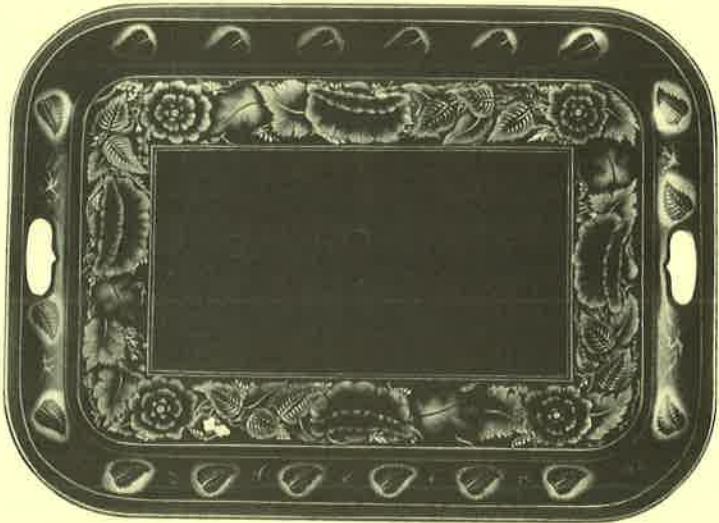
Peggy Waldman

Stencilling on Tin



Alice Smith

Freehand Bronze



Dorothy Hallett

Lace Edge

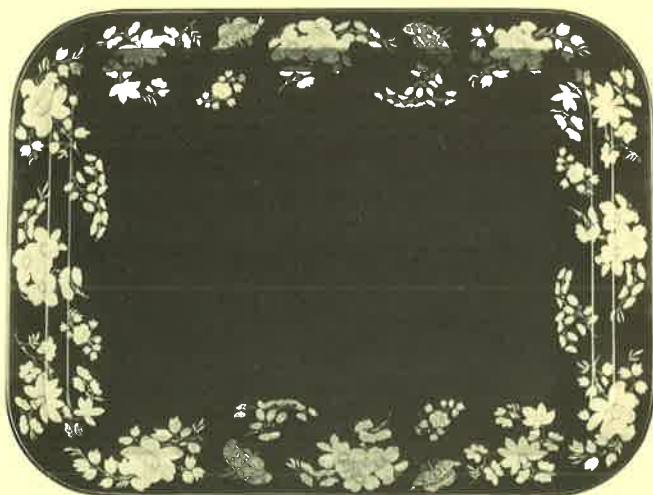


Shirley Berman



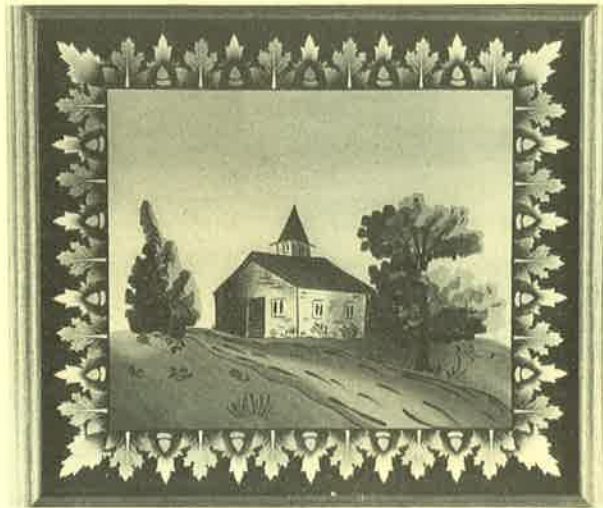
Shirley Berman

Metal Leaf



Sara Tiffany

Glass Panel — Stencilled Border



Joyce Holtzer

Glass Panel — Metal Leaf Border



Beth Martin

Glass Panel — Metal Leaf



Astrid Thomas

Special Awards



Margaret Watts



Helen Gross

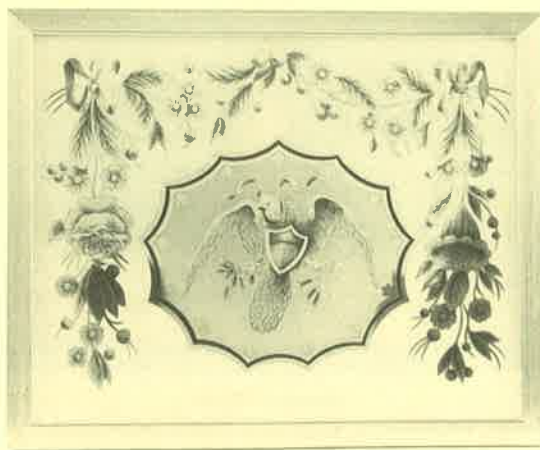


Helen Gross

"A" AWARDS NOT PREVIOUSLY PRINTED

Tarrytown, N.Y. — September 1979

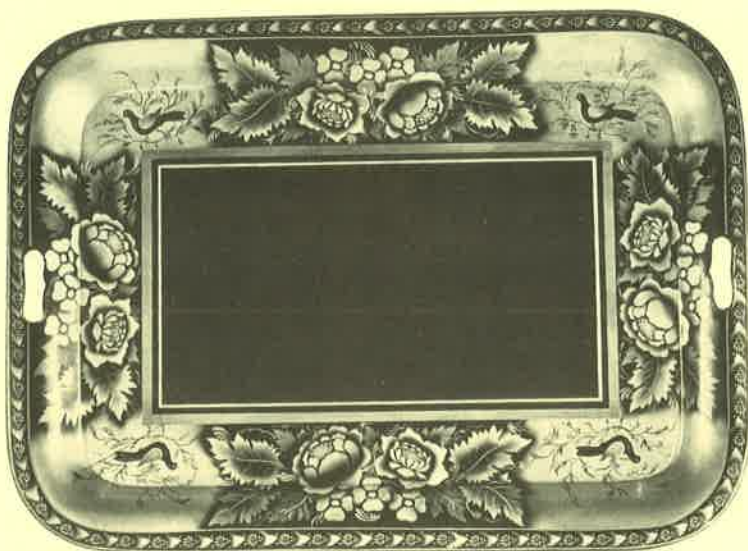
Glass Panel — Metal Leaf



Laura Orcutt

Cherry Hill, N.Y. — May 1980

Stencilling on Tin



Barbara Lee Smith

Glass Panel — Stencilled Border



Ingrid Pomeroy

Special Class



Maryjane Clark

MEMBER'S "B" AWARD'S

Country Painting

Joyce Aaron (2 pieces)
Frances Brand
Dolores Furnari

Lila Olpp
Doris Tomlinson
Dorma West

Stencilling on Wood

Dolores Furnari

Metal Leaf

Patricia Smith

Glass Panel — Metal Leaf

Joyce Holzer

Freehand Bronze

Martha Peach

Special Award

Maryjane Clark (2 pieces)



THE BOOKSHELF

By Martha M. Wilbur

A Study of Simon Willard's Clocks by R. W. Husher and W. W. Welch
Husher and Welch, Nahant, Mass., 1980. pp 292

A privately printed book for the student of horology.

A Study of Simon Willard's Clocks is a scholarly, well researched dissertation which includes information on Simon Willard's life, his contemporaries and of course his close association with his brothers Benjamin and Aaron.

The authors have studied many clocks, the cases and the works and they compare the construction and mechanisms in great detail. The chapter on the banjo clocks, with frequent references to the reverse painted glass tablets, was of special interest. The black and white photographs show details of the decoration as well as the works in the shelf, banjo, gallery, lighthouse and tall case clocks made by Willard and his competitors.

This book was made available to the reviewer by Jane Bolster.

Neat and Tidy

by Nina Fletcher Little

Boxes and Their Contents Used in Early American Households

E.P. Dutton, New York, New York, 1980, pp 205

A fascinating book on all types of boxes used by Colonial housewives, travelers, craftsmen and amateur artists, to name a few. Included are many painted wooden boxes for all kinds of uses. The carvers' art is well illustrated as are boxes covered with leather, straw-work and Indian quill work.

The uses, as explained by Mrs. Little, to which the various types of boxes were employed seemed to be endless. Mrs. Little points out: "For general convenience, personal use, domestic purposes, and special needs, boxes have always proved indispensable, because despite lack of drawer space, dearth of closets, and crowded rooms they enabled those who so desired to keep their household possessions neat and tidy."

The black and white photos are for the most part clear and illustrate the text which reflects a tremendous amount of research into old newspaper ads, wills, account books, inventories and other records.

A very scholarly and satisfactory book with one exception. There is no reference to stenciled or country painted tin trunks or other tin boxes.

NOTICES FROM THE TRUSTEES

SPRING MEETING

Biltmore Plaza Hotel, Providence, R.I.

May 13, 14, 15, 1981

Meeting Chairman: Mrs. George K. Baer

Program Chairman: Mrs. Marshall N. Cohan

FALL MEETING

Turf Inn, Albany, N.Y.

September 30, October 1, 2, 1981

POLICIES

Use of Society Name and Seal

Exhibitions:

Chapters or Members may sponsor Exhibitions using the name of the Society with written permission of the Treasurer of the Society provided that only originals, "A" or "B" awards, approved portfolios of Certified Teachers and applicant pieces submitted within the last five years, are exhibited. Any exception will be at the discretion of the Board of Trustees.

Opinions or Criticisms:

Members should not use the name of the Society when writing personal opinions or criticisms to newspapers and magazines. Any matter requiring action by the Society should be referred to the President of the Society.

The Official Seal:

The Official Seal of the Historical Society of Early American Decoration, Inc. shall not be duplicated or used by individuals or chapters.

(Exception: Upon application, Chapters will be granted permission to use the seal for the cover of their yearly program. Passed by the membership at Fall Meeting, 1966.)

Membership List:

Permission of the Board of Trustees must be obtained to release the Society's Membership List.

Meetings:

Taping of HSEAD, Inc. functions is not permitted.

New Policies

July, 1977 — There will be no refunds for meeting registrations, special, tours, and/or admission fees.

July, 1977 — An applicant may have three consecutive years in which to complete requirements for regular membership.

Sept. 1977 — Only members of the HSEAD, Inc. will be admitted to the Society's rooms in Bump Tavern, Cooperstown, N.Y.

Sept. 1977 — Under no conditions are the HSEAD, Inc. exhibition cases in the Farmer's Museum, Cooperstown, N.Y., to be opened, except at the direction of the HSEAD, Inc. Curator.

Sept. 1978 — Names of candidates for consideration by the Nominating Committee in the selection of nominations for the Board of Trustees must be sent to the Chairman of the Nominating Committee by September 1st.

Sept. 1980 — That the Standards and Judging Committees be separated into two committees, the Standards Committee to set the Standards of Craftsmanship and the Judging Committee to judge those articles submitted for judging according to the established standards.

Change in By-Laws

Article II

Section 4.

- a. Annual dues for active and associate members shall be payable as of July 1, which shall be the beginning of each fiscal year.
- b. If any member has not paid dues or other indebtedness to the Society by November 1, the membership shall be terminated. Reinstatement shall be at the discretion of the Board of Trustees.

CHANGE OF ADDRESS

To avoid delay in receiving THE DECORATOR and other Society mailings and adding to the already heavy mailing costs, please notify the Membership Chairman promptly of any change of address.

TEACHER CERTIFICATION

The following teacher was certified by the Teacher Certification Committee at Portland, Me., September 1980.

Jane Bolster *Freehand Bronze*

NOTICE:—

The By-Laws of the Historical Society of Early American Decoration, Inc., as revised July 19, 1961, provide in ARTICLE VI — Section 5, as follows:

Any member having voting privileges may vote in person or by absentee ballot filed with the secretary before the opening of such meeting but such absentee ballot shall only be allowable upon the election of trustees. The nominating committee shall file with the secretary at least 60 days before the annual meeting its report on nominations for trustees, which report shall be open to examination by any member prior to such annual meeting. Additional nominations for elections of trustees may be made in writing by the petition of any member with voting privileges signed by 20 or more other members with similar privileges and filed with the secretary at least 35 days before such annual meeting. No person shall be eligible for election as a trustee unless so nominated by said committee or by petition as above set forth. The secretary shall provide absentee ballots to any members applying for the same.

BEQUESTS TO H.S.E.A.D., Inc.

The Historical Society of Early American Decoration, Inc. appreciates the generosity of its members as expressed through bequests. Such gifts serve as a memorial and also enable the Society to perpetuate the pursuits of the Society in the fields of education, history, preservation, publication, and research. While unrestricted gifts have more general uses, a member may designate a gift to serve a particular phase of endeavor.

Bequests should be left in proper legal form, as prepared by a lawyer, or following the general bequest form.

I give, devise and bequeath to the Historical Society of Early American Decoration, Inc., an organization incorporated in the State of New York, the sum of \$..... to be used at the discretion of said corporation. (Or a specific purpose may be indicated.)

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- MRS. L. R. ALDRICH, Keene, N. H. — country painting.
- MRS. CHESTER ARMSTRONG, Ithaca, N. Y. — stenciling, country painting, metal leaf, freehand bronze, glass painting.
- MRS. RAY BARTLETT, Niantic, Conn. — stenciling.
- MRS. WILLIAM BERKEY, Wayne, Pa. — country painting.
- MRS. JANE BOLSTER, Berwyn, Pa. — country painting, stenciling, glass painting, freehand bronze.
- MRS. JOHN CLARK, Norwell, Mass.— stencilling, country painting, metal leaf, freehand bronze, lace edge painting, glass painting, Chippendale.
- MRS. AUSTIN EMERY, Setauket, N. Y. — country painting, glass painting.
- MRS. WAYNE F. FRY, Delmar, N. Y. — country painting, stenciling, metal leaf.
- MRS. PAUL GROSS, Sebring, Florida — country painting, stenciling, lace edge painting, glass painting, metal leaf, freehand bronze, chippendale.
- MRS. JACK HENNESSEY, Albany, N. Y. — country painting.
- MRS. KENNETH HOOD, Holcomb, N. Y. — country painting.
- MRS. ROBERT HUTCHINGS, Tucson, Ariz. — country painting, stenciling, metal leaf, freehand bronze, lace edge painting, glass painting, chippendale.
- MRS. ROBERT KEEGAN, Hudson, Ohio — country painting, stenciling, metal leaf, freehand bronze, lace edge painting, glass painting, chippendale.
- MRS. SHERWOOD MARTIN, Wapping, Conn. — country painting, stenciling, metal leaf, freehand bronze, lace edge painting, glass painting, chippendale.
- MRS. WILLIAM MARTIN, Tryon, N. C. — stenciling, country painting, metal leaf, freehand bronze.
- MRS. SYLVESTER POOR, Augusta, Me. — country painting, stenciling.
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- MRS. EDWIN W. ROWELL, Pepperell, Mass. — stenciling, country painting, lace edge painting.
- MRS. DONALD STARK, Glens Falls, N. Y. — country painting.
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- MRS. HAROLD SYVERSEN, Closter, N. J. — stenciling, country painting, lace edge painting.
- MRS. JOHN THOMAS, Hingham, Mass. — country painting, stenciling.
- MRS. WILLIAM S. TIFFANY, Middletown, N.J. — country painting.
- MRS. CHARLES C. WALL, Plymouth, Mass. — country painting.
- MRS. JOSEPH WATTS, Tom's River, N. J. — stencilling, country painting, metal leaf, freehand bronze, glass painting, lace edge painting, chippendale.
- MRS. HERBERT WILLEY, Norwich, Conn. — stenciling, country painting, lace edge painting.
- MRS. HARRY R. WILSON, New York, N. Y. — stenciling.

Retired Certified Teachers who are willing to serve as Consultants:

- MRS. ADRIAN LEA, Glens Falls, N.Y. — stencilling, country painting.
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